





















Michael Joseph

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## The apostle of agnosticism

By Edward Norman

WILLIAM S. PETERSON: Victorian Heroic Mrs Humphry Ward's Robert Elsmere 259pp. Leicester University Press. £3.50.

It is a characteristic of some modern intellectuals to suppose that a belief in revealed religious truth belongs by pedigree to the uncomplicated past, to a world outlook unacquainted with historical relativism, a time when credulity about the miraculous and the supernatural provided a sympathetic ethos for the assembly of religious interpretation in human life. The great Victorian sceptics were not the first to rely on this set of assumptions—that ground had already been furrowed by the eighteenth-century rationalists—but they were armed with a seemingly infallible weapon: the canons of biblical criticism which set the sacred texts of Christian belief into the cultural context of the ancient world.

With the great religious figures of the Old Testament reduced to bodiless sages, and Christ himself becoming a mere moral reformer (anticipating, in at least some of his human insights, the ethical judgment of such as Charles Bradlaugh and Annie Besant), it was not difficult for the intellectual to turn to the cult for emancipation from the noble dream of the superstitious and the credulous.

They created a myth about the history of religious ideas which now enjoys widespread acceptance. Ignorance about the real nature of human understanding, in doing so, of course, they did a considerable injustice to the remarkable struggles with unbelief recorded as the salient features in the lives of the great saints and mystics of the Christian tradition. For this has been difficult in every age; it is the form in which it is tried that has varied.

At least it may be said of the Victorian sceptics that theirs was an inventive rejection. It was an inventive age. Having tumbled the structure of revealed truth, they proceeded at once to reconstruct a secular simulation out of the debris. A number of modern sceptics who now look upon their Victorian predecessors with religious play will be familiar with Robert Elsmere as a postscript of their enlightenment. If they now turn to William Peterson's excellent study of Mrs Ward's fictional agnostic, they will find the lamps beginning to go out in their shrine. For it is the great virtue of this book—which is itself scrupulously objective—to provide a proper and

scholarly evaluation of the emotional as well as the reasoned impulses which inspired her labours.

Robert Elsmere is probably now read, as Dr Peterson says, only by intellectual and ecclesiastical historians. Yet its publication in 1888 made its author an instant literary celebrity and what is now called a pundit. She appeared at the solemn dinner tables of the savants of the age; she was quoted as an authority on Christianity by—as might have been expected—churchmen as well as secularists. The book sold a million copies in twenty years. It is a fictional account of the agonized rejection of orthodoxy by an Anglican parson—a state of affairs then still a novelty and not, as now, a required qualification for clergymen with claims to intellectual respect. Dr Peterson does actually say that, in spite of "the ideas of Bonhoeffer or Bishop Robinson", we must be cautious in making contemporary parallels too exact. But in the 1880s, following the public discussion surrounding the Bradlaugh case, the book fell upon good ground and brought forth a fortune to Mrs Ward. This was, no doubt, a fair reward for her almost pathological obsession with hard work. She had become a real expert in German biblical scholarship; her knowledge of medieval Spanish ecclesiastical miracles was perhaps second to none. Indeed she contrived to synthesize her two preoccupations while composing her novel, for the Dictionary of Christian Biography, and the result was an accumulating disbelief in the entire historical basis of Christianity.

This was the path laid down for Elsmere to follow. As both Acton and Gladstone—the latter in a famous review of the novel—pointed out at the time, and as Dr Peterson confirms, Mrs Ward made her hero a mere repository for her ideology of scepticism. "Elsmere, never a strong personality, is flattened into an instrument of propaganda. This was aggravated by Ward's revision of her first proof of the book. Cuts were made because her publisher demanded a shorter work and so, as Mrs Ward herself claimed, for literary reasons, and it was the reasoned case for orthodoxy—anyway rather half-hearted—which was the first to be slashed. Elsmere, in fact, is a notably poor exponent for the Christianity he is induced to reject. It is the oldest propaganda trick in the trade. For a couple of decades the minds of very many must have turned from religious belief through acquaintance with the caricature of Elsmere that he went through such agonies to abandon.

Modern intellectuals are on the whole extremely ignorant about Christian doctrine—their ignorance confirmed rather than dispelled by the steady offerings of contemporary theological scholarship—and many

are anxiously open to an uncritical acceptance of the ideas of anyone who represents religious belief as a species of superstition. Hence the respect now given to the leading nineteenth-century rationalists. This new evaluation of Robert Elsmere should witness to caution. The waters are not quite as clear as all that, and Dr Peterson is right to muddy them. Mrs Ward was knowledgeable about selected areas of Christian theology. But she was also a propagandist writer. It was not her aim to open up a considered reappraisal of Christianity, but to make converts for a new secular religion.

Why did her readers find a novel of such length so compulsive? The answer is surely that Mrs Ward was such a compulsive moralist. At first she appeared willing merely to render Christianity more tenable by reforming it from within—she was the granddaughter of Thomas Arnold—by dropping the miraculous elements in order to conform to nineteenth-century "reason". But this would not do, and no sooner had the inner life of the religion died in her hands than she began to construct a secular version.

Christ was still the central theme, because Christ's moral teaching lay at the centre of European culture. So in a characteristically normative frame of reference a new system was



'The Artful Dodger'—a costume portrait by Lewis Carroll of an undergraduate, Quentin F. Twiss, taken in 1858. One of the photographs from John Ruskin's chivalric illustrated biography, Lewis Carroll and his World (127pp. Thames and Hudson, £3.50).

## Poetry at the pit face

By J. L. Bradley

NASIL BUNTING: Joseph Skipsay, Selected Poems 112pp. Sunderland: Ceolfrith Press. £1.50.

MARTHA VICINUS: Broadside Poems 112pp. Sunderland: Ceolfrith Press. £1.50.

Enthusiasts for George's cultural life of the nineteenth century will welcome both Martha Vicinus's Broadside Poems and Nasil Bunting's Joseph Skipsay, Selected Poems. Skipsay, born in 1832, was sent into the pits as a "trapper" at the age of seven, prompted after best years to a putter (at five shillings a week), taught himself to read, tried unsuccessfully to get up a village school, tinkered briefly with two of three modest poets (custodian, sub-librarian, porter) but actually spent almost all his life in the pits. However, various persons—Burns-Jones, Rossetti, and Thomas Dixon (the Sunderland colliery and recipient of Ruskin's fine and Tida letters)—showed much interest in Skipsay's work. Rossetti, in particular, thought highly of his poetry and Mr Bunting in our

own time considers the best of Skipsay's "the general" and believes "the general" anthologues owe him a page or two." Yet both poets saw his weaknesses. Rossetti finding in his verses a want of artistic finish only, not of artistic tendency. Certainly an absence of narrative clarity, in his often confused syntax, in his faulty vocabulary, pointless internal rhymes and awkward repetitions. On the other hand, these weaknesses are counterbalanced by the poet's genuine humanity, his sensitivity to the plight of the pitman's life, a sensitive awareness of pit-lifecycle conventions, and a fierce, unmercenary quality that allies him to ballad traditions.

Not surprisingly, Skipsay writes at his best when he is "most familiar" with his subject. Thus "Mother" is a little Blakean gem about the child's joy at going down the pits, juxtaposes innocence and experience in a strikingly poignant manner. In a long poem, "The Trapper", he is hampered by affectation, and a somewhat pharisaic Skipsay nevertheless enforces moving clarity by his unwavering perspective upon the forlorn and weary miner. "Bereaved" is a poem of great clarity and much interest in Skipsay's work. Rossetti, in particular, thought highly of his poetry and Mr Bunting in our

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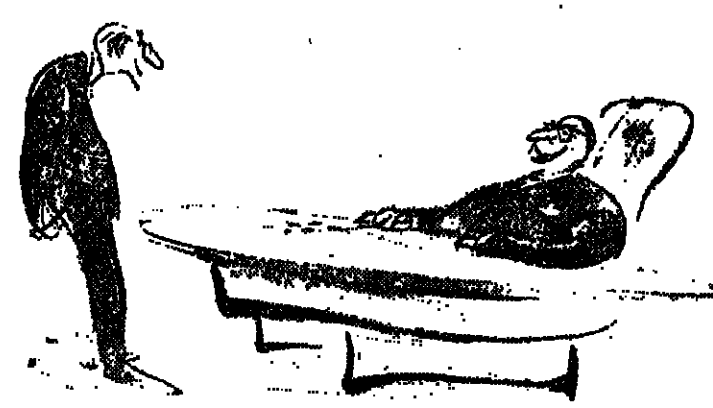
A sizable number of the poems chosen by Mr Bunting deal with love. Almost all are informed with a homely realism, a sense of place, and despite the poet's technical lapses, a musical movement consonant with the tradition which he writes. Through them one acquires a lively picture of the mining customs of the north-east as well as an awareness of the genuine currents of affection underlying the conventions. Sometimes the treatment of love is sombre, as in "Away to the Fair", but in the main Skipsay sees love as the province of the young and infuses into his verse a gaiety and vivacity that saves the gloom of the pit poetry. While Mr Bunting is to be commended for finding some of Skipsay's poetry, it cannot be said that he

fashioned. In Dr Peterson's view, the result was "a codified and turgid Theism more oppressive, dogmatic than the Christianity supplanted." Such is inevitably the manner of the liberal mind. Her new system was, of course, unacquainted with the real life of the people. Dr Peterson remarks that she had learned about them, and Mrs Ward speaks of going to Manchester, a three day study of the "new class" in order to get her version of the novel accurate. Yet was to some extent aware of shortcomings of her bourgeois Christianity. She at least recognized, and children, would have found in grasping it, and in fact, style, usually a perplexing and watery composition of some past kind, in which sentimentality can be seen consorting vaguely with Abstract Tendencies—to the accompaniment, it is easy to imagine, of a distant violoncelle. New readers don't know how to take this, and many a fifty page will pass over the counter before they learn the old readers' trick of not bothering to try. It is necessary, only to be aware of the New Yorker cover style; so that if they should chance to put out an inappropriate one, you notice it, grumble into your scarf (getting-on-for-winter is the magazine's natural season), and look forward to seeing the balance redressed next time by something positively reticent, along the lines, say, of "Arbors en Connecticut; effect do neige".

The welcome that awaits the reader within *The New Yorker* is likewise distinguished by its restrained cordiality and dedicated elusiveness. To get any change out of the livelier inmates one has to pursue them lengthily down narrow corridors of print that are forever coming to an apparent dead halt: whereupon the next move is a floundering search for some secret passage through the verminous maze. One gradually becomes accustomed to dealing with thin, vertical strips of sense. I have found, though, Pauline Kael's longer cinema critiques can still leave me with the feeling that I have been checking her proofs.

In this stately and patient ambience, a picture—almost any picture—might seem to risk appearing excessively frank, even pushy. But *The New Yorker* cartoon has had the nobility very expertly bred out of it over five decades; so expertly, in fact, that *The New Yorker* Album of Drawings, 1925-1975 can confidently claim to embody New Yorkerism: its most recent and most complete collection of the magazine's cartoons. It is not a book so much as a gracious, indolent gesture. No introduction; unnumbered pages, for difficulty of access and reference; undated drawings; a list of artists printed only on the outside of an inevitably doomed dust-jacket; this is imperious modesty. But as such, the thwarted fact-finder must concede, it is not at all out of keeping with the texture of the drawings themselves, so many of which combine strength of line with a wearily greyness that an English editor, oddly enough, might well reject as too "distinguished"—or perhaps too suggestive of troubled weather. Yet this liking for some what sombre mid-tones persists at *The New Yorker*, tingling with a classic neutrality artists who, judging by the range of their comic temperaments, you would expect to have widely diverse notions of light and shade. Such is the strength of the tradition, and the unmistakable suggestion of melancholy it imposes, a very well worth preserving at the moment when so much American humour is in its manic phase.

## HUMOUR



'As you know, Rogers, when retirement day rolls around here, we don't waste time with a lot of maukish sentimentality.'

## Just a smile at twilight

By Russell Davies

The New Yorker Album of Drawings, 1925-1975. André Deutsch. £7.50.

PETER ARNO: Man in the Shower. Duckworth. £3.95.

Now that *Punch* is virtually as demonstrative as the *Radio Times*, *The New Yorker* looks more inscrutable than ever. The trouble starts on its cover, usually a perplexing and watery composition of some past kind, in which sentimentality can be seen consorting vaguely with Abstract Tendencies—to the accompaniment, it is easy to imagine, of a distant violoncelle. New readers don't know how to take this, and many a fifty page will pass over the counter before they learn the old readers' trick of not bothering to try. It is necessary, only to be aware of the New Yorker cover style; so that if they should chance to put out an inappropriate one, you notice it, grumble into your scarf (getting-on-for-winter is the magazine's natural season), and look forward to seeing the balance redressed next time by something positively reticent, along the lines, say, of "Arbors en Connecticut; effect do neige".

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The Album describes its contents as "drawings", not "cartoons", and here the distinction implied has nothing of clannishness or snobbery about it; for perhaps the oldest surviving tradition in *New Yorker* humour is the comic situation that is funny at least partly, and sometimes wholly, on account of the trouble the artist has taken to record the scene in all its imposing detail. The dignity of the artwork becomes part of the joke, and without seeing its beauties of line—we are speaking of a form of badness, after all—one couldn't laugh. I can illustrate this by failing to amuse you with a cartoon, of which I am fond none the less, by Gilbert Bundy. It is reproduced in the Album. The scene is a lofty cathedral; from the wall projects the vast organ console, topped off by pipes; and on the organist's seat, silhouetted against a great steelyard arch, is a workman in overalls making plinking motions on the keyboard with his fingers and yowling "I love coffee, I love tea. I love the girls, the girls love me." This idea of course can be claimed by another great cartooning tradition, the one that elaborates (as Norman Rockwell did throughout his career) the indefatigable philistinism of the American small town native; but judged simply by its appeal on the page, Bundy's drawing works entirely by disproportion—and not so much between the setting and disrespectful protagonist, either, but between Bundy's fine draughtsmanship and his cross punch-line. Beneath the whole situation lies the Absurdist's sense of waste.

At the opposite extreme, technically if not temperamentally, was Thurber, whose drawings, either as the essence of what his captions are talking about, or else must fail completely. Never was this more apparent than in his series entitled "My New Nerve" (1942), a series of drawings of a group of miscellaneous creatures "suggested to Thurber by the sound of odd monosyllables: 'The Quail', 'The Glib', 'The Moot'. A female shriek rising out of the verbiage to attack a female Swoon. In a way, these are very risky creations; for to look at them, merely as a reader in search of amusement, is necessarily to go through a more or less reasoned process of judgment on each one, accepting or rejecting it according to the extent to which Thurber has been able to realize the associations one judges to be lurking in each word. And much the same goes for Thurber's more conventional humour. "I come from haunts of coot and horn" is no sort of an invitation to laughter until one sees it expressed in the lunatic glee of the front-facing personage the depicts bursting in upon one of his typically sour cocktail parties.

Here again, neutral words have been transformed into an integral part of a whimsical mad vision—one that would be infinitely less noteworthy, I think, if Thurber had practised an orthodox, careful technique. The panicky sketchiness of his style is a kind of guarantee that the situations he constructs make to ultimate claim to the appearance of reality, but belong in his mind; yet at the same time, the presence of that mind in what I can only call the deranged vigour of some of Thurber's drawings (several of which could conceivably be upsetting if presented outside a laughter-raising context) is not at all a comforting one. In the savagery of his portrayals of

energy, particularly female aggression, and in the contemptuous carelessness with which he presents his (male) meditations, Thurber is potentially a far more sinister and destructive cartoonist than, for example, Charles Addams, whose "black" tastes are unable to prevent him from venting a sense of decency on the world (see his wordless tableau of two stranded unicorns watching the Ark sail away).

A case of an excellent cartoonist whose style, by contrast, has been almost too sure of itself is George Price; his famous fantasy of an ivy-panel wrapping itself around a house and its owner ("Watch out Fred! Here it comes again!") appeared in *The New Yorker* Album of 1942, a couple of pages after Thurber's coot and horn. Price's drawing was already shadowless, neat and bleak, his human figures sharing a standardized, witch-like ugliness, with noses like pegs driven into their faces. Since then, it has developed into perhaps the coldest and most mechanistic manner that *The New Yorker* has had to offer. This suits Price's chilly notions well ("I heard a bit of good news today," says a peasant workman, stepping into his squallid kitchen. "We shall pass this way but once"). But anything lighter is too much constricted by his brutal utility lines. The fact that a joke can be made to exist at all seems to exhaust his interest in it, and any bonus of movement or gesture he might contemplate is frozen into stiff, straight lines, like an architect's simplification.

Not that the new Album is very strong on animated situations; only one, as I remember, George Booth's tax-office joke, goes so far as to risk a weak cartoon caption ("Other folks have to pay taxes, too. Mr Herndon, so would you please spare us the dramatics?") and pin everything on the reaction of the victim.

An introduction to *Man in the Shower*, a solo collection of Arno's cartoons, by Arno's daughter Patricia records that Harold Ross made "arrogant objection" to this representation, refusing to understand why the man couldn't open the door from the inside, and so on; bearing in mind that some 40,000 comic drawings were published during *The New Yorker's* first fifty years (they are represented by five hundred in the Album), one can only vaguely imagine the wear and tear on Ross and his contributing staff. Of Arno, we know from his daughter that he drank heavily for some time, and several years of psychoanalysis, and would sit up all night at the Steinway "composing romantic ballads that betrayed the hidden idealism he could never express otherwise." But there is no doubt that his style of humour lives: one since George Price, inadvertently I'm sure, happens to have repeated one of his jokes: "Visiting hours are over, Mrs Glenhorn." With the visitor in bed with the patient, duplicates an admission a certain Mr Kugelman received in the 1942 volume.

Funnily enough, the joke was no better than now, but even a reproduction of a moderate original, I will allow, is a welcome sight down those grey, yet accommodating, corridors of prose.

Ninety-two jokes by folkies make up *Private Eye's* *Cartoon Library* 8 (Private Eye/André Deutsch, 75p). They have a distinct historical flavour. "In bed he just lies there," complains Mrs Moses as the children of Israel follow the leader between the towering waves of the Charge of the Light Brigade commandments of course, were top data. "Into the Valley of Death rode the 600, oh poor fellow, into the Valley of Death rode the 600." This one should run, and run, and run.



The cartoons on this page are both from The New Yorker Album of Drawings.

Michael Joseph

R.C. Hutchinson

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Thames and Hudson

## Route maps for Ulster

By D. W. Harkness

RICHARD ROSE:  
Northern Ireland: A Time of Choice  
175pp. Macmillan. £6.95 (paperback, £2.95).

MICHAEL FARRELL:  
Northern Ireland: The Orange State  
406pp. Pluto Press, £5.

ROGER U. HULL:  
The Irish Triangle  
Conflict in Northern Ireland  
312pp. Princeton University Press.  
£14.40.

GOFFREY BELL:  
The Protestants of Ulster  
159pp. Pluto Press, £2.

Richard Rose's latest authoritative analysis of the Northern Ireland problem, *Northern Ireland: A Time of Choice*, has been written around the summoning, election and operation of the Constitutional Convention of 1975-76. It not only brings up to date his respected earlier work *Governing without Consensus* (1972), but also supplies a valuable handbook for the student of this particular trouble spot. His plucky introductory chapters supply the context admirably, the layout of the book helps to obviate the need for an index (none is supplied) and the threefold disagreements over "religious, national identity, and political loyalty", which lie at the heart of Ulster violence, are handled throughout with an economy well matched by fairness and familiarity.

A short essay, it will serve both to lead in the newcomer and to stimulate the well informed, an achievement which probably owes much to Professor Rose's young researchers on the spot. It analyses the political techniques of the Convention experiment (though it does not explore fully the use made of the elected members and the results of their failure: a failure which in turn leaves Northern Ireland with strictly limited choices as to the way ahead).

It is Professor Rose's purpose to analyse these choices so that the people of the six counties may have at their disposal a framework for their urgent and all-important decisions (an analysis which he succinctly debauched in the columns of *The Sunday Times* in January and February this year). He does not presume to dictate solutions but he does think through five different types of solution available: self-government within the United Kingdom; direct rule from London; independence; Irish unity; destruction (including re-partition or population movement as well as the more obvious doomsday variety).

Scholarly, dispassionate and well-informed, this recent study provides a responsible framework of options within which future decisions must be made. In doing so it may understate the interest which anti-British foreign powers have in Northern Ireland, as also Westminster's offshore vacuum. Despite Professor Rose's analysis is balanced and his purpose constructive.

Neither balance nor constructive purpose, however, can be said to be the main characteristic of Michael Farrell's new historical narrative, *Northern Ireland: the Orange State*. It is a bitter "minority report", a view of suppression from the ranks of the suppressed but by a left-wing activist who has outgrown the sectarian nationalism of his own camp so that he can condemn alike the activities of Catholics and Protestants as the glorious tale of unchanging, one-party domination unfolds from the stormy 1920s to the turbulent present. The purpose of the book is to expose capitalist-fuelled, while in the main condemning Unionist atrocity, so as to put the way, the only way, ahead. Despite obvious criticism, it is, nevertheless, a well-written piece, a detailed narrative over five decades and one which logical, personal and organizational, which is not readily available elsewhere. In particular, Mr Farrell's strong on labour and socialist thinking, and especially so in clarifying the middle of their political and trade-union activities of the 1940s and 1950s. Also in the social and welfare changes rightly observed by other historians as significant to the province (and also all the minority) in the post-war years, he adds valuable emphasis to the economic changes which, in the 1960s, called for new approaches to new industries and new numbers, handily coinciding with the premiership of Terence O'Neill.

Mr Farrell is right in deeming as particularly much of the acute and inaction of local level in the half-century of their rule. What is missing is any sympathetic understanding of their plight. He does mention the primary cause, beginning: that is defensive in expression and organization, in order to defend certain rights, privileges and beliefs from those who would deny them. Mr Farrell only alludes to the fact that the Orange State is a bitter "minority report", a view of suppression from the ranks of the suppressed but by a left-wing activist who has outgrown the sectarian nationalism of his own camp so that he can condemn alike the activities of Catholics and Protestants as the glorious tale of unchanging, one-party domination unfolds from the stormy 1920s to the turbulent present. The purpose of the book is to expose capitalist-fuelled, while in the main condemning Unionist atrocity, so as to put the way, the only way, ahead. Despite obvious criticism, it is, nevertheless, a well-written piece, a detailed narrative over five decades and one which logical, personal and organizational, which is not readily available elsewhere. In particular, Mr Farrell's strong on labour and socialist thinking, and especially so in clarifying the middle of their political and trade-union activities of the 1940s and 1950s. Also in the social and welfare changes rightly observed by other historians as significant to the province (and also all the minority) in the post-war years, he adds valuable emphasis to the economic changes which, in the 1960s, called for new approaches to new industries and new numbers, handily coinciding with the premiership of Terence O'Neill.

There is special longing in these pages for the police "B" Specials but there is no attempt to discuss the spontaneous alternatives which were arising at their foundation

—from the Mezzogiorno to Milan, as it were.

So I sympathize with Stuart Holland's pessimism about solving the regional problem by incentives, though not always for his reasons. But his proposed solutions do not seem to me to carry conviction. He believes governments must not be more than the state, that the carrot, forcing enterprises to invest in problem areas by the use of state control and ownership and by planning agreements in the private sector. He quotes Italy as the one case where this has been done on any large scale recently in the West. I do not myself think that the Italian experience is a terribly encouraging one. And this approach does not help in the multinational case, where Mr Holland is reduced to pleading for an international agreement between the EEC and the United States to curtail multinational freedom of operation. This does not seem a very likely scenario at the present time.

There are also very real questions—which Holland touches on but does not answer—about preserving the international competitiveness of enterprises while leading extra-social and locational costs on them. So the rather despairing tone of much of the book is, I think, justified.

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So I sympathize with Stuart Holland's pessimism



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## Cheese spread

But for King Canute no Camembert cheese! Such would seem to be the unexpressed but benign logic of history, if we are to trust the Paddington Press's toothsome new *World Atlas of Cheese* (240pp., £12.95). The *Atlas* begins with some sweeping affirmations about the history of cheese which integrate its subject once and for all with the wider geographical processes, and link it to the times seldom before dropped in the same breath as cheese: "Following the reign of Charlemagne (742-814) when great advances were made in all fields, a new stimulus appeared that

These variegates were more interesting in the twelfth century than they are now, to judge by what the rest of the *Aldes* has to say about

of milk and milk solids, and is  
transformed to the leopine cheese of  
Switzerland by boiling four milk  
pails with rice or barley and milk  
into a homogeneous mass.<sup>1</sup> This  
is not altogether an appetizing recipe  
by the milk-bank to the *World*.  
The *Atlas* of Cheese itself, a homoge-  
neous mass, even though it was one,  
with so much information about  
so many different cheeses that it is  
ununderstandable the final section of  
the book should be called "Living  
with Cheese".<sup>2</sup> The text by Nancy  
Eckhoff Sork [sic] is rather over-  
stated by the many more or less  
relevant illustrations of especially  
photogenic cheese, cows and coun-  
try people; on p. 144 the *Atlas* pulls  
out what is clearly seen in a scoop:  
"A rare picture of a Swiss cheese  
shop"; if it were not for the caption,  
and the rather odd shape of  
the milk bottles displayed, one  
might have sworn it was Saint  
Bernard.

One of sixty-five examples of the draughtsmanship of *Hans-Georg Rauch* in *Ernst* (unnumbered pp. 22.25). His satirical line-drawings comment graphically on people in their doomed environments—crumbling German baroque or flimsy modern urban—hardly need no captions. An office-block has rows of oars for the gallery-slaves protruding from the lower windows; a man leaves a brick-patterned block himself brick-paved. God knits, his handiwork a fine web of hodies that fills the void.

one of Rauch's specialties are his detailed drawings of close-packed humanity, forming the filling of a dreadful hamburger or spilling from a skyscraper whose curtain reading is only a string bag. His humor is apocalyptic, and he traces the cracks in the pretentious face of authority: luckeys rolling up a red carpet also rolling up the line of functionaries standing apophanistically alongside, and the only faces two princelings have to show each other are the effigies on their coinage, as

## Fifty years on . . .


T. S. Eliot's essay on Lancelot Andrews was the leading article in the TLS of September 23, 1926, which contained among other things a review of Karl Kraus's *Are the Jews a Race?* ("its contentions are not likely to impress the shrewd minds to whom they are particularly addressed"), a review by Middleton Murry of the first reprint for 130 years of William Godwin's *Political Justice*, a short notice of a book on abortion ("it is pointed out by the

"This is the best book that I have read in many years," says Miss Monroe, "and I am very proud to be its dedicatee." The humorous sketches of farm-life in the South Africa, entitled Egg on the Field, is followed by a foreword by General Smuts. There was also a review of Harriet Monroe's Poets and their Art by Arthur Clutton Brock.

"A people imaginatively creative enough," says Miss Monroe, "to invent a telephone, an airplane, to build great bridges and skyscrapers toward, is full of the spirit of poetry." The poets have only to set it free. In this book Miss Monroe reviews most of the attempts to do this made recently by American poets. It is apparent that most of them, or at least many, are wrong. She praises most poets, are wrong to make their poetry the product of their own minds and put it back into the past. As the editor of the Chicago magazine, Poetry, Miss Monroe has dealt with a great deal

of American poetry, and is familiar with most of its tendencies, and with the development of the Englishman who knows little of American literature and wishes to find out more about it. It will not find her book very useful. The quotations which she gives from such poets as Amy Lowell, Mark Sandberg, Mr. Pound, and Mr. Edwin Arlington Robinson will be useful; but she is as a rule too much preoccupied with what appears to be propaganda, and with a certain enthusiasm about her own countrymen, which is absent from Sandberg's, we learn, has "a considerable and immortal earthen strength of a granite rock which she has never worn surface above the soil." This is a comparison in the Hebrew manner. It gives us information about Mr. Sandberg's poetry. Mr. Lindsay has a chapter on "The Temperance and Campaigning Poets." This does not even cease from the style of propaganda in the few essays. Older poets included in this book may not expect anything else. In an essay on Shakespeare, Mr. Byron is described as "a poet, passion and personality of international importance", and Langland, as "a seer", is more likely than Chaucer to be "brought up again to the notice of the English people." It is the poet of the spirit, and of the "unhappy people," to Chaucer belongs the prophetic of the new world, which the world is marching down the road and firing through faith and doubt.

English readers, however, have not been widely exposed to the fruits of Continental research. Francis Watson's biography, published in 1938, is the only detailed life available. English historians generally recoil from the Counter-Reformation cause and its ambitious leaders. Their sympathies have tended to lie either with the Protestant cause or with the Balance of Power. Wallenstein has therefore featured in English historiography mainly as the genius of the great Adolphus, or as a sinister shadow on Richelieu's horizon, than as the centre of attention in his own right. Richelieu himself did not dismiss him lightly. Graciously, he was repaid for his own position as servant of the

  
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stein's weaknesses, but he tends to see his vices as general to the age, his virtues as peculiar to himself. However big a rotter he conceded Wallenstein on occasion to have been, he leaves us in no doubt that he was a model gentleman compared with his detractors.

Mann paints a glowing picture of the blessings of Wallenstein's rule. A benevolent despot and enlightened educationalist, he presided over an economic miracle in Germany, and speaking in tones rich with "the voice of plain economic good sense" but also "with an undertone of compassion." However, the legendary his devastating campaign style—and Mann insists that he tried to limit the ravages of his soldiers on homes; he "not only spared, he thought every individual instance of distress worth trouble." Wallenstein did doubtless far surpass most contemporary "despotic trash" as a civil ruler. It is tempting to speculate what he might have done in the First World War, had he enjoyed a more benign birth. The great bonus of royal birth was the advantage of the early start. Gustavus Adolphus was dead at thirty-eight; Wallenstein was forty-two before he lost his power.

"An age of greater power, sensed, was dawning. In Central Europe, too, a great power must evolve if everything was not to be left to disintegrate and succumb numbly," Bismarck wrote.

industry. His unrivalled ability to raise and maintain an army made him indispensable to Ferdinand III. He ran, in effect, the imperial army. He was the empire at a time when it could not afford anything better. He enjoyed administration, reveling in his powers of organization. His strength as a managing director of the largest labour organization in the world was exceptional command of detail, and in the dedication of a martinet who, despising drunks and women, had time for the job before breakfast. He was a very hard-headed man. His appointment to the Habsburgs that a gifted quartermaster also happened to prove a fine fighting general. Mann devotes relatively little attention to Wallenstein's generalship, describing only Gustavus's defeat of him. He is more restoring some of the stature that has been grudgingly generalized in accounts more partial to Gustavus, as if either of the great antagonists gained from the other's defeat. Whether, however, he accounted a Swedish or an imperial victory, or a draw, and a case made for all three verdicts, was a marvellous feat of generalship by a defeated man retreating North in his prime.

But Wallenstein the politician was not the peer of Wallenstein the administrator or general. The clarity and consistency of the objective attributed to him by Mann largely eluded him. His deteriorating health

there is just a hint of amorality here. Wallenstein, we are assured, became "so German as not really to hold any other nationality in much regard". That seems clear, until one immediately learns that he was never "able to get Bohemia out of his system. That is not so easy. We are not, unfortunately, told how having Bohemia in his system affected his policy or his personality.

One may then, quite spontaneously, take Goldmann's perspective. But he has painted a magnificent portrait. The likeness is entirely plausible, if not entirely convincing. It is not as if Goldmann were not Wallenstein likeable, but he does not clinch the case for his superior political wisdom. He trains luminous intelligence on the critical literature, and repeatedly produces the kind of analysis that is the education of his hero. But exposure of errors is not identical with vindication of Wallenstein. However voluminous the evidence, its nature does not permit a conclusive life so unimagic a character. Too many assumptions are, and indeed have to be, built in. Too many deductions must be drawn from negative evidence. The problem is not subject not the solution. Wallenstein defines a definitive biography, and in the end breathes his champion's Goldmann fuses enormous education with fascinating speculation. The result is a portrait of Wallenstein, retaining a spine perhaps even a spine without a riddle.























# The impact of the New World

By Peter Snow

Catalogue of the John Carter Brown Library in Brown University  
Books printed 1675-1700  
481pp. Providence: Brown University Press.

Catalogue of the John Carter Brown Library in Brown University  
Short-Title List of Additions  
Books printed 1471-1700  
67pp. Providence: Brown University Press.

1976 is the year of Americana and the fourth catalogue of the John Carter Brown Library is a uniquely valuable addition to that field. Yet the librarians, Thomas R. Adams, rightly emphasises in the preface that the library's holdings extend far beyond the usual collectors' Americana, defining his current collecting interests as "anything printed during the colonial period that reflects what happened as a result of the discovery and settlement of the New World". Only half the 1,852 items in this catalogue originate from England, according to the preface's statistics, and over 90 per cent of the books are colonial Americana, about a quarter relate to exploration, science and geography and a half to religion. However, even the division of the materials into such classifications is questionable—religious issues were particularly ones at that period and not only in the theory of Massachusetts.

For the unity of the collection is as striking as its diversity. Mr Adams writes: "Our many fields of interest have never been treated as separate entities; on the contrary, each new item—whether book, map or print—has been closely integrated with the rest of the collection, so that the history of America can be seen as a whole, whether it is viewed from Europe, North America or America." Moreover, the catalogue's arrangement emphasizes the basic unity, allowing an overall picture of the Americas to emerge year by year.

With regard to the British colonies of North America, the picture is one of growing diversity and autonomy in spite of mounting attempts at control by the home land and the external threat of the French and Indians. Most of the English colonial imprints of 1676 dealt with the vicious Indian attacks known as King Philip's War. Fifteen tracts refer to the dispute caused by Sir Edmund Andros's attempt to create a single dominion of New England. Against this catalogue records many items documenting the expanding life of the settlements: the foundation of Pennsylvania and the spread of printing from Cambridge, Massachusetts, to Boston, Philadelphia and New York. The first wave of native imprints had passed and this volume includes later editions of the "Indian Bible" and the Tenth Muse. In addition works of literature in England such as Dryden's *Indian Emperor* and Aphra Behn's *Widow Ranter* dealt with American themes.

Other groups of publications deal with less happy colonial experiences. Ninety-six titles refer to the abortive colony at Darien and the infamous Salem witch trials account for five items in various editions in the period 1691 to 1693. In order

of this breadth that, according to Mr Adams, "by half the works in the catalogue are recorded in standard Americana bibliographies and a third are new to the field. Each entry refers to other bibliographies which give more detailed descriptions of the work, or which locate it in the imprints of a particular place or author or subject. Some impression of the areas of scholarly interest comprehended is given by the very long list of books cited.

Technically the cataloguing is noteworthy for its balance between economy and detailed precision, the success with which it accommodates a variety of materials and its reservoir of experienced knowledge, often referring a particular work to sources or copies elsewhere. While the entries do not meet the standards of full descriptive bibliography, they give quasi-facsimile title-page transcripts, listings of contents and descriptions of pagination and illustration based on a modified version of the American Library Association cataloguing rules of 1941.

The intricate bibliographical problems created by the different combinations in which atlases and collections of voyages were bound up over a period of time are carefully

unravelling by analytical entries. In general the interest of the books and their reason for inclusion in the collection are indicated by these means rather than descriptive notes which the introduction fears are "not to encumber the temporary bibliographical or historical fashions". In view of this it is a pity that the STC of additions, 1471-1700, lacks this apparatus and sometimes fails to make clear the American association of the works it lists.

Apart from the intrinsic importance of its contents, the growth of the library's collection is also interesting. Fortunately the books' accession numbers incorporate the date of acquisition and so enable this to be traced in some detail. The first book known to be owned by John Carter Brown in 1808—*Behemoth* of 1679—is recorded in this volume. Later he turned his attention to New England sermons (which may explain the high proportion of theological titles) and by 1840 was actively contemplating a library of Americana. After his death in 1880 his widow added various rarities of non-American interest and some, such as a Shakespeare folio of 1685, can be seen in this catalogue.

Since then successive librarians have increased the collection's scope. As yet the eighteenth and nineteenth centuries remain unexplored apart from the fraction contained in the first catalogue of 1865-71, now reprinted by Kraus. Adams writes that the catalogues covering these periods are being planned which he estimates to number about 60,000. One wonders whether when they are issued the collecting policy may not be extended. The post-colonial impact of the Americas is at least as interesting as the earlier period, although to illustrate it would bring inevitable problems of size and focus. Indeed a collection might be built on the reverse of the John Carter Brown Library—how the New World, increasingly self-aware, came to interpret and draw on the Old.

A library which collects on the basis of a single idea or theme risks producing a second-hand collection. The name of some portentous generalization. The John Carter Brown Library is a fine example of the contrary, a broad collection of outstanding individual materials brought together in an enriching context, and this catalogue is its scholarly and fitting record.

## Masters and their methods

By J. J. G. Alexander

MILLARD MEISS:  
The De Lévis Hours and the Bedford Workshop  
Yale Lectures on Medieval Illumination  
25pp and 58 plates. Yale University Library. \$9.

In 1968 the Beinecke Library of Yale University acquired a fine Parisian Book of Hours (MS 400) which had formerly belonged to Robert de Lévis. The book is an original owner is not known, but in the seventeenth century a member of the de Lévis family added his arms, hence its accepted name. The de Lévis Hours was the manuscript chosen by the late Millard Meiss as his subject when he was asked to deliver the Yale lecture on medieval illumination in April, 1971, and that lecture is the basis of the present short book.

As specialists of illuminated manuscripts know, the Beinecke Library has been making some spectacular acquisitions of illuminated manuscripts in recent years, and Meiss says that he hesitated in choosing between various of its treasures. The de Lévis Hours contains miniature illustrations attributable to the workshops of two Parisian illuminators in the early fifteenth century, the "Bedford Master" and the "Lugon Master".

It was good that Meiss should have chosen to focus on a work of the Bedford Master since in his three-volume *French Painting in the Time of Jean de Berry* the problems surrounding the Bedford workshop are treated only incidentally. The ephemeral work, the *Book of Hours* for John, Duke of Bedford, was probably begun on the occasion of the duke's marriage to Anne of Burgundy in 1422-23, and thus falls after Berry's death in 1416.

The Lugon Master's hand is found in manuscripts dated between 1401 and 1411. Meiss dates the de Lévis Hours c. 1417 on the grounds that it is a "terminus post". Of other works from the Bedford workshop, two in particular in addition to the Bedford Hours itself. These are the Vienna Hours (Codex 1855) and the Lambeth Hours or Isabelle of Brittany Hours, which was destroyed in the disastrous flood of the Tago in 1967.

The same compositions are repeated with variations and Meiss posits a development towards a more planar, non-spatial style, resulting in a relative chronology of the de Lévis Hours, the Gulbenkian Hours, the Vienna Hours and the Bedford Hours, the two last being particularly close. Since the Bedford Hours alone has reliable external evidence for its date, this results

in a suggested date of c. 1419 for the Gulbenkian book. Isabelle of Brittany who married Duke of Montmorency in 1430, cannot, therefore, have been its original owner.

As with so many artists there are differences of opinion about the early style of the Bedford Master and Professor Spencer for one has wished to remove the earliest works often attributed to him from his oeuvre. If this is accepted, it makes him, as Meiss says, "only an especially good illuminator who adopted a style already established in Paris for several years". Meiss himself hedges on this problem, preferring to talk of a workshop, or a group, or for the early works, of "the Bedford trend". He writes:

The actual constitution of the Bedford group was not constant over its entire history from 1409 or earlier into the late thirteenth century. It was occasionally one illuminator dropped out or another came in. Each of these masters developed somewhat differently but the continuous mutual exchange resulted in a continuous evolution of the entire group.

## Petrarchan roll-call

By Daniel Waley

NICHOLAS MANN:  
Petrarch Manuscripts in the British Isles  
387pp. Verona: Antenor. £20.00.

Nicholas Mann's publication, an offprint from the journal *Italia Medievale e Rinascimentale* (Volume 18, 1973), No. 6 in the series "Censimento dei Codici Petrarceschi", which already includes lists relating to Petrarch manuscripts in France, Switzerland, West Germany and the United States. It lists 267 manuscripts, these including manuscripts of Petrarch's writings of

his introduction that "this corpus does not on the whole present the same essentially national character as the Petrarch manuscripts found in Italy, France or West Germany". He suggests that only about forty of the manuscripts listed were either copied in England or were in English hands by the date of Wyatt's translations from the 1530s. He suggests that more than twenty came to England during the hundred years after that. In the main, then, this is a list of volumes which came to Britain to be owned rather than to be read. There is much to be learnt from the list about English wealth and English book-collecting, less about English literary culture.

The inclusion of translations involves the drawing of difficult lines between Petrarch's original Italian and his English imprints. The manuscript referred to as 144 (line 7) should be "Devonshire 17493" (on page 173 "Chesterford" should be "Great Chesterford" and on page 229 (No. 64) "1862" should be "1861" (the mislaid use of the date in the manuscript itself here in preference to the date in the printed catalogue has also led to a very puzzled footnote). The owner of No. 124 (line 31) is "D. 10" rather than "D. 10" and "D. 10" is an indication of price rather than a premark. A subtraction and an addition may be noted: No. 257 is now in a private collection in Japan (information kindly provided by the author); and the British Library now holds Add. MS. 36353, a miscellany, formerly Philipps MS. 6431, which includes Bruni's

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The date "1409 or earlier" depends on the attribution of such miniatures as "Jean de Berry received into Heaven by St Peter" in the *Grande Heures* of 1408 and some others in the Bodleian. Dates of 1407, of 1407, to the Bedford Master.

I am not sure that this way of looking at the problem is satisfactory. It raises questions of historical method. It is dangerous, because too simple, to split up an oeuvre into different personalities rather than accept that any artist, and particularly a gifted one, may be expected to have a stylistic evolution. Moreover, as Otto Pächt has written: "Collective execution is conceivable but not collective invention." Is the continuous development in style and the inventive variation of iconography in these manuscripts to be explained by the different artists, rather than of one directing hand of what was certainly a large and very successful enterprise? Certainly the creative ability shown in the manuscripts, especially in colour composition, should not be underestimated.

An overgenerous treatment is seen at its most prodigal in the last two-thirds of the catalogue, which presents the texts of eighteenth-century letters from Sandburg to Wright. Twenty-two of the letters already appeared in Herbert Mitton's 1968 edition of the letters. These plain transcriptions seem wasteful in this context, but the technique has avoided any awkward decisions about descriptive bibliography or editing, and also any awkward editing or annotation. We are left with a batch of texts which is neither a logue nor edition, from which the main bibliographical material has already been used in the preceding descriptions and which are of little use to be really useful.

Yet the documents provide much of interest and have been examined by Sandburg's daughter for a biography now in hand. Addresses such as Aurora, Illinois, Smyrna, Delaware and Homer, Michigan by the author's limited provincial background and early milieu, and Jackman on Stevenson, Shaw and Jackson show a development. Part of the awareness and essay contains Sandburg's unpublished writing on Lincoln, which changes away with all the clichés and rhetorical flourishes of a professional lecturer of that time and place. It is unlovely and plain, but it is suitably moody, produced by a suitably moody man from an Agassiz Press lecture by a man with a long way to go before becoming laureate of the Mid-West.

The compiler's rules about the inclusion of anonymous works defined here as "books published without the author's name or pseudonym, or any initials that would refer to him," seems only fair. He has followed international practice, especially as they are in some editions of not in others are excluded. Consequently one is surprised to find the entry "Tragicomic history of our times (Audelguter, V. 1944).

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Carl Sandburg, Philip Green Wright and the Agassiz Press, 1900-1910.  
A Descriptive Catalogue of Early Books, Manuscripts, and Letters in The Clifton Waller Barrett Library  
132pp. Charlottesville: University Press of Virginia.

In 1970 the distinguished collector Clifton Waller Barrett acquired his library at the University of Virginia a large body of early Sandburg material. It came from Quincy Wright, of the Virginia faculty, son of the Philip Green Wright to whom Sandburg owed much literary instruction and encouragement at the start of his career. Wright senior had been a mathematical professor at Lombard College, Galesburg, Illinois, which Sandburg attended as a student of the Spanish-American War. He was also a local literary catalyst who organized creative writing groups among the students, and an accomplished amateur printer whose Agassiz Press (a Fiddle Gagon studio) produced several of Sandburg's juvenilia. These are of limited literary significance, but the encouragement they gave to the young author while he worked as a itinerant socialist lecturer and stereotypical photograph salesman is biographically noteworthy.

## Setting up in Galesburg

By Alan Bell

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Joan Crane's descriptive catalogue is a full—in some ways too full—record of the entire collection, with properly detailed bibliographical descriptions of the printed material, including one presumptive work earlier than the primary in *Reckless Ecstasy* of 1904. Other early writings include *Incidentals* of 1907, "a collection of aphorisms drawn from Sandburg's early experiences as a wanderer, itinerant worker, public speaker, socialist, and aspiring historical philosopher" and *Justification* (1910), composed of Sandburg's early work appeared, and there is an account of the surviving literary manuscripts. One of these contains a four-page list of variants copied a book known as only fifteen copies.

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## Congreve and control of the printed text

By Nicolas Barker

It is a rare year when the twin lectureships on bibliography at Oxford and Cambridge are occupied by scholars of such equal distinction as David Foxon and D. F. McKenzie, and Professor McKenzie's Sandars Lectures on "The London Book Trade in the Later Seventeenth Century" followed Mr Foxon's "Pope and the Early Eighteenth-century Book Trade". Their theme, too, was markedly similar: that no editor should set to work on a text without a full understanding of the milieu, especially the book trade, in which it came out. Where Pope was Mr Foxon's hero, McKenzie's was Congreve, but unlike Mr Foxon, he only came to Congreve in his last lecture, by a circuitous and deeply interesting route.

His first lecture, "Poetry, politics, and the press", dealt with the decline of the "poetic drama" of Shakespeare and Jonson. For them and their contemporaries, the most poetry was the most feigning, in mode fiction, its medium the stage... a fiction which mirrored the very age and body of the time, its form and pressure—one which feigned the Commonwealth. But this function was gradually usurped by the corantos and newsbooks (a mirror rather than a picture of the age): in 1642, the year when plays were banned, the number of pamphlets in the collection soared to the record 1,966.

## Titular trails

By Paul Morgan

A. F. ALLISON and V. F. GOLDSMITH:  
Titles of English Books (And of Foreign Books Printed in England)  
An Alphabetical Finding-List by Title of Books Published under the Author's Name, Pseudonym or Initials  
Volume 1: 1475-1640  
76pp. Folkestone: Dawson. £6.

Through the first edition of the Bibliographical Society's *Short-Title Catalogue* was distributed to members early in 1927. It was over a decade before auxiliary works based on it appeared, and in 1968 the *Bibliographical Society's Preliminary Checklist*, *American Copies of Short-Title Catalogue Books* in 1941, followed the useful indexes of Paul G. Varian, David Ramage, Franklin B. Williams and A. Clough over the years, but none tackled the index to a work arranged principally by authors. This has now been attempted by A. F. Allison and V. F. Goldsmith, as achieving a practical, accessible publication with the first of the revised volumes of STC which covers 1-2 only.

Titles have had their spelling modernized and put into a strict alphabetical sequence, with the author's name in brackets at the end of each entry. Since neither STC nor this title-index includes omissions, the strict sequence does not necessarily follow the books. The potential user must also remember that certain classes have been excluded, notably official documents and anonymously published works. It is a pity that the distinctive features of the miscellaneous documents sections under names of countries have been left out, since tracing them is often so vitalizing. Some general headings have been put in, such as "Proverbs" or "Book of Common Prayer".

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As the compilers point out, a title-index can be a most useful tool in many fields of research into early printed books; inventories and auction catalogues are the two obvious classes. It is, therefore, rather unfortunate that this index is not as complete as it should be. Although the chief of all entries of pages taken at random in both the revised and unrevise sections of STC revealed at least one title omitted from each page. It can only be assumed that there was a certain amount of hurry in the compilation, and that the checking, possibly in order to jump on the new STC bandwagon. When the rest of the revised STC is published, it is to be hoped that a complete and thorough index to all titles in the complete STC will appear. In the meantime, the present compilation will certainly be of some use, provided its limitations are appreciated.

But the most significant document of this change is Jonson's play *The Staple of News*, first performed in 1626, his considered rejoinder to the activities of that devious syndicate of news booksellers and printers, Nathaniel Buttor, Nicholas Bourne, Downes, Sheffard, Newberry and Thomas Archer, and their editor and partner Captain Thomas Gainsford. Jonson's ironic account of "Filton", "Ambler", "Buz", "Picklocke", and the rest throws much light on the way they worked, even on the breakdown of the share capital of the syndicate which he computes at £1,700. Jonson's complaint was a double one: first, that what passed for "true relations" were in fact false; that the "Authenticall" news was often "Apocryphall"; second, and more serious, that by not "feigning" the newsmen gave only a partial account, aping not instructing their readers, no longer auditors.

But Bourne, Buttor and the rest had a better grasp, if sometimes fumbling of public opinion, and in the Civil War the side for which they stood won. In this, the two central figures were Michael Sparke and Giles Calvert. Sparke, Prynn's bookseller, was permanently at odds with Trinity Council and Stationers' Company. Jonson (the first dramatist to recognize print, not just the stage, as his vehicle) wrote "A Prince without letters is a Pilot without Eyes"; but Sparke answered "The more letters a man has, the more he knows before it comes, and gives notice to the Pilot how to steer his course for their best safety" (*The Poor Orphans* Comedie, 1636).

When STC 906 is examined. The treatment of well-known plays ignores the rules; *Tambraine*, *Richard II* and *Richard III* are all entered in those words, though published anonymously with longer titles than their initials; how, ever, the *Tragicomic history of our times*, published with Marlowe's name on the title, rates an entry under T, but not F. These are only a few examples from many.

The new STC is being edited from Harvard; linked to it, was made in England, it not so tortuously explained. Presumably the "typewritten drafts and some proof-sheets" of the revision, referred to in the preface, and kept under constant access in the British Library, the Bodleian (as well as Cambridge University Library, mentioned here) were used, although no acknowledgment whatever is made to the Bibliographical Society as owners of the work indexed. But these portions of something in progress form a rather unreliable source, since alterations and amendments are made continuously in the editorial office at Harvard, and do not get incorporated into the sheets in England, which the current revision of the first half of the alphabet will inevitably cause further changes. Indeed, some are already evident; Mr Allison and Mrs Goldsmith give "Alderman" as the author of *Little Herbut*, but the latest editing has placed the main entry under "Herbut". Again, there are twelve names of individuals after *Theses philosophice*, all of which are now entered under various universities. Cross-references, as liberally provided in the new STC, will probably pick up these alterations, though the devious route may prove irritating to the user.

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The career of Giles Calvert is a startling justification of Christopher Hill's thesis in "Milton the radical" (TLS, November 19, 1974) that Congreve's manuscript is irregular in this respect, and this very variance shows the different importance which he felt them to have in print. But the final effect could not be achieved until Tonson acquired a printer, John Warr, capable of realizing all these ideals in print. The examples on which they were based were French: scene-division, although anticipated by Jonson, was exemplified in the Rouen Cornelle (1664), and engraved headpieces and initials in the *Imprimerie Royale Terence* (1642). But innovation, as well as imitation, was in the air. The change of format from folio to "best octavo" came in the critical first year of the eighteenth century. Rowe's seminal octavo Shakespeare (1709) was followed by Congreve, Dryden's *Virgil*, and a host of others. In all his, Congreve and Congreve's taste merged together, together they founded the interactive relationship between author and publisher which lies at the root of creative writing since.

The dislodgement of drama with the rise of newspapers; the indifference of the trade to literary texts; the emergence of a new political and religious idealism in Calvert and others; the disintegrative effect of shared printing; the rise of the trade publisher to handle ephemera; the growth of new and cohesive partnerships in printing and publishing; the retreat to orthodoxy in self-censorship and revision; the insistence on scrupulous proof correction to define the true word; Tonson's use of the trade to serve a classical and English idealism; the development of a more expressive means of communicating its values in typography and format (which were in turn imitated in France); a new sense of theatrical occasion in texts; the and respect for authorship exemplified in the 1709 Act—all these converged as Congreve first wrote and then prepared his plays for press. His editor must have been a man who could decide whether, like earlier editors, to base his text on original quartos or the later *Works*, or, as Professor McKenzie believes, to create, out of this knowledge, a new text, to edit, to avoid the responsibility and the opportunity offered by this kaleidoscopic view.

All this set the scene for Congreve. His text offers a special problem. The first quartos, pre-functory in presentation but probably close to the text as first acted, were superseded by *Works*, 1710, which Congreve, with Tonson's sympathetic help, prepared for posterity. In the interval, Jeremy Collier's onslaught on the immorality of the stage and the Copyright Act of 1709 (styled "An Act for the Encouragement of Learning") had much altered his position. The new proprietorship which he could claim in his text led him to tidy and smooth rough edges, and to introduce the neoclassical scene division and numbering (an importation from France). All this was to the text's advantage, but the bowdlerization dictated by the change of popular taste took much of the gusto and humanity out of his plays. This was a change forced on Congreve (at least, it was not due to a natural wish to improve, and Congreve did not feel it to have been detrimental).

But Congreve had other reasons for altering his plays: "a wish to work with greater economy of means to subtler ends of charge."

Professor McKenzie's demonstration of this principle was based on two sources. From the reports of legal proceedings against printers, taken from their initials; how, ever, the *Tragicomic history of our times*, published with Marlowe's name on the title, rates an entry under T, but not F. These are only a few examples from many.

The new STC is being edited from Harvard; linked to it, was made in England, it not so tortuously explained. Presumably the "typewritten drafts and some proof-sheets" of the revision, referred to in the preface, and kept under constant access in the British Library, the Bodleian (as well as Cambridge University Library, mentioned here) were used, although no acknowledgment whatever is made to the Bibliographical Society as owners of the work indexed. But these portions of something in progress form a rather unreliable source, since alterations and amendments are made continuously in the editorial office at Harvard, and do not get incorporated into the sheets in England, which the current revision of the first half of the alphabet will inevitably cause further changes. Indeed, some are already evident; Mr Allison and Mrs Goldsmith give "Alderman" as the author of *Little Herbut*, but the latest editing has placed the main entry under "Herbut". Again, there are twelve names of individuals after *Theses philosophice*, all of which are now entered under various universities. Cross-references, as liberally provided in the new STC, will probably pick up these alterations, though the devious route may prove irritating to the user.

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Titles have had their spelling modernized and put into a strict alphabetical sequence, with the author's name in brackets at the end of each entry. Since neither STC nor this title-index includes omissions, the strict sequence does not necessarily follow the books. The potential user must also remember that certain classes have been excluded, notably official documents and anonymously published works. It is a pity that the distinctive features of the miscellaneous documents sections under names of countries have been left out, since tracing them is often so vitalizing. Some general headings have been put in, such as "Proverbs" or "Book of Common Prayer".

The compilers' rules about the inclusion of anonymous works defined here as "books published without the author's name or pseudonym, or any initials that would refer to him," seems only fair. He has followed international practice, especially as they are in some editions of not in others are excluded. Consequently one is surprised to find the entry "Tragicomic history of our times (Audelguter, V. 1944).

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the work of the "mercury-women", the erratic and not easily controlled distributors of pamphlets, appears as a matter of concern. From this emerged a new figure, the publisher, of whom Randal Taylor was, perhaps the first, whose function was that of the wholesaler, whose job it was to distribute pamphlets to the trade outlets. It was the publisher whose recent importance made possible the control which Congreve and later Pope exercised over their printed works.

Part of this control was the desire for accuracy. The Society of Friends, deprived, as non-conformists, of the safeguard of licensing, took special care to ensure accuracy in the interests of orthodox presentation of their views. One of their number, Mark Swanner, was appointed corrector at ten shillings a week, to superintend the printer, Andrew Sowle and his daughter Tace, and Benjamin Clarke, who were also warehousemen and distributors. Swanner's work too was overseen ("don't delay the Carby by Tullick Characters," he was told) and specimen pages, number of lines, size of letter, and paper, had all to be approved by the Morning Meeting of the society.

All this set the scene for Congreve. His text offers a special problem. The first quartos, pre-functory in presentation but probably close to the text as first acted, were superseded by *Works*, 1710, which Congreve, with Tonson's sympathetic help, prepared for posterity. In the interval, Jeremy Collier's onslaught on the immorality of the stage and the Copyright Act of 1709 (styled "An Act for the Encouragement of Learning") had much altered his position. The new proprietorship which he could claim in his text led him to tidy and smooth rough edges, and to introduce the neoclassical scene division and numbering (an importation from France). All this was to the text's advantage, but the bowdlerization dictated by the change of popular taste took much of the gusto and humanity out of his plays. This was a change forced on Congreve (at least, it was not due to a natural wish to improve, and Congreve did not feel it to have been detrimental).

But Congreve had other reasons for altering his plays: "a wish to work with greater economy of means to subtler ends of charge."

Professor McKenzie's demonstration of this principle was based on two sources. From



## CLASSIFIED ADVERTISEMENTS



# ASSISTANT CHILDREN'S LIBRARIAN

£2,127-£3,282 (minimum of £2,922 for Chartered Librarians) + £312

An opportunity for a bright, enthusiastic newly qualified or chartered librarian who wishes to make a career in work with children, to become a member of our Young People's Department. The post will be based at Birkenhead Central Children's Library but will be involved in promoting children's activities throughout the Wirral.

Application forms from the Director of Leisure Services, 8 Riverside Road, West Kirby, Wirral, Merseyside, returnable by 8 October.

## Bulmershe College of Higher Education

### COLLEGE LIBRARIAN AND HEAD OF RESOURCES CENTRE

This is a new senior post with responsibility for a major library and for integrated College learning resources including non-book material and technical services. The College is looking for a graduate librarian with knowledge and experience in the administration of multi-media learning provision in the higher education sector.

Salary scale, £5,840 to £7,576.

For further details and application forms, please write to the Academic Registrar, (Ref. 811), Bulmershe College, 100, Reading Road, Reading RG2 3HT. (Telephone Reading 833317).

## PLYMOUTH POLYTECHNIC

### Learning Resources Centre ASSISTANT LIBRARIAN

Salary: £2,912-£3,702 + £312

A dynamic, professionally-qualified Librarian, preferably a Graduate, is required to supervise the counter lending services and assist in the development of a computerised system. Relevant experience in a large library system an advantage.

Application forms, to be returned by 15th October, 1976, can be obtained with further particulars from Personnel Officer.

PLYMOUTH POLYTECHNIC, DRAKE CIRCUS, PLYMOUTH PL4 8AA

# LIBRARIANS

The Librarian of an Oxford College advertised a very specialised position in the TLS. Nevertheless, he received 13 applications of a high standard and was able to fill the position satisfactorily from one of these. Proof of the pulling power of the Advertisement Columns of

## The Times Literary Supplement

Are you using them too? The rates are 50p a line for £3.50 for a single column centimetre and pro rata.

For further particulars please apply to:

Lesley Woodcock, TLS, New Printing House Square, London WC1X 8EZ

01-837 1234 Ext. 437

Safety in Mines Research Establishment, Sheffield

## Librarian

£5,210-£6,210

to be responsible for the administration of all research library services including those at the branch libraries at Buxton and Cricklowood; the work covers maintenance of an information service for scientific staff, purchasing of books and periodicals, and advising on coordination within the HSE of library and information services provided for research staff.

Candidates must be qualified librarians with experience in managing a library. Familiarity with the literature of science and engineering and with UDC classification is essential.

Salary, starting at £5,210, rises to £6,210. Non-contributory pension scheme.

For further details and application form (to be returned by 12th October, 1976) write to Civil Service Commission, Alcon Link, Basingstoke, Hants, RG21 1JB, or telephone Basingstoke (0256) 66551 (answering service operates outside office hours) or London 01-838 1992 (24-hour answering service). Please quote Ref. G/9387/2.



## Health & Safety Executive

WEST GLAMORGAN COUNTY COUNCIL

### BRANCH LIBRARIAN

REF: SV/037/238

### MORRISTON LIBRARY

The successful applicant will be responsible for the administration of a busy library. Applicants must be chartered librarians.

Grade: AP3/4.

Salary: £3,234-£4,014 per annum.

Application forms returnable by Friday, October 8, 1976, are available from the Central Personnel Unit, Y.M.C.A. Building, The Kingsway, Swansea. Telephone: Swansea 54000.

Please quote reference number.



## GRADUATE

with formal qualifications as an Archivist

to take charge of the Documentation Unit working to the Written Archives Officer at its Written Archives Centre at Caversham Park (near Reading), which is responsible for listing and indexing all material 1822/54. Wide knowledge of the 20th century, including broadcasting and previous experience in a similar field of information work desirable; the ability to supervise staff.

Salary: £2,736 p.a. (may be higher if qualifications exceptional) x £186 to maximum £3,411 p.a.

Telephone or write immediately, enclosing addressed envelope, and quoting reference 78.G.388 TLS: to Appointments Department, BBC, London W1A 1AA. Telephone 01-590 4488, ext. 4619.



## Doncaster Metropolitan Borough Council

### Education Services

### LIBRARIAN

Book Supply and Stock Control SO1/SO2 £4551-£5304

To be responsible for the Doncaster Library. Supervised service for stock control and book acquisition in order to provide a high standard of service. Responsibilities include book selection, maintenance of stock records, stock editing and control of request service procedures.

Applicants should be Chartered Librarians with experience in the field of bibliographic control and with managerial ability. Candidates must be able to drive and an essential user's experience is payable.

Assistance with housing and removal expenses in appropriate cases.

Application forms and further details from the Doncaster Library, 100, Park Road, Doncaster, DN1 1BB, or telephone Doncaster 54000.



## Buckinghamshire County Council

### Senior Assistant

Stony Stratford Library \*A.P. 3 £2,922 to £3,232 p.a.

### Senior Assistant

Book Stock Department, County Library Headquarters, Aylesbury. \*A.P. 3 £2,922 to £3,232 p.a.

Minimum requirement, Chartered Librarian

### Mobile Librarian

(Area), Aylesbury \*L/S to Bar £2,127 to £2,853 p.a. \*Plus £312 Annual Salary Supplement

N.C. Conditions of Service. Successful candidates subject to medical examination. Removal expenses of up to £150 and Lodging Allowance of £8.00 per week pending removal.

Applications (no forms) together with the names and addresses of two referees, to the County Librarian, County Hall, Aylesbury, Bucks, to be received by the 14th OCTOBER, 1976, from whom further details can be obtained.

## County of Cleveland

### LEISURE AND AMENITIES DEPARTMENT LIBRARY SERVICE

### REFERENCE SERVICES LIBRARIAN

£5,001-£5,304

A suitably qualified and experienced Librarian is required to take responsibility for the Reference Services throughout the County. The post involves participation in the selection and provision of reference books and other materials. Duties will also include the supervision of the information service to Members and Council Departments, as well as the County Archives. The post offers valuable experience to a person with organising ability and able to work on their own initiative.

In approved cases, financial assistance with the removal of household effects will be available. Temporary housing accommodation for married couples may be available in approved cases, within the County area.

Further details and forms of application are available from the County Librarian, County Hall, Victoria Square, Middlesbrough, Cleveland, to whom they should be returned by October 8, 1976.

## UNIVERSITY OF SINGAPORE

### ARCHITECTURE

Applications are invited for teaching appointments in the School of Architecture from candidates with relevant qualifications and teaching/research experience. Preference will be given to candidates who are able to teach in one or more of the following areas: Design; Building Economics; Building Technology. Gross monthly emoluments in the range from \$31,350 to \$54,750 approx. The initial amount depending on the candidate's qualifications and experience and the level of appointment offered. This gross emoluments include basic salary and the National Wage Council wage allowances. In addition, the University pays a 13th month annual allowance of one month's salary in December of each year, and contributes to the staff member's provident fund at 15 per cent of basic salary and allowances. Leave, medical, housing and other benefits are also available. Candidates should write to the Registrar, University of Singapore, Singapore, giving curriculum vitae (bio-data), with full passport particulars and also the names and addresses of three referees.



## Portsmouth Polytechnic

### Assistant Librarian

Applications are invited from graduate librarians, preferably with academic library experience, for the post of Assistant Librarian to be responsible for Acquisitions and Cataloguing Services and to give systems assistance in other areas. The Library is a member of B.L.C.M.P.

Salary scale: Lecturer Grade II, £3,591 to £5,805 per annum.

Application forms and further particulars may be obtained from the Staff Officer, Portsmouth Polytechnic, Alton House, Mayfield Road, Portsmouth PO1 2OD, to whom completed applications should be returned by 31st October, 1976. Please quote Ref. 12/10/76.

## CLASSIFIED ADVERTISEMENTS

## GROUP ARCHIVIST AND RECORDS MANAGER

There is a vacancy for a Group Archivist and Records Manager at the Head Office, Prescott Road, St. Helens.

The successful candidate will be responsible to the Company Secretary for the organisation and acceptability of the Company's archives and for the maintenance and extension of its records management service.

Applications are invited from men and women with a degree in History, or other appropriate discipline, and preferably a diploma in archives administration. Relevant archival experience is essential.

Initial salary, appropriate to qualifications, age and experience, is not less than £4400 per annum plus supplement, and the conditions of service include a wide range of fringe benefits. Please write for an application form, quoting reference P245/1 to:

Dr. A. Shuttleworth  
Group Personnel Services  
Pilkington Brothers Limited  
Prescott Road, St. Helens,  
Merseyside, WA10 3TT.

## PILKINGTON

## CORNWALL

Camborne School of Mines

## Librarian

£2,439-£3,594 p.a.

A vacancy occurs for a qualified Librarian to commence duties on 1st November 1976 or as soon as possible thereafter. In addition to running the School's library with the aid of three assistants, the position entails involvement in a developing, county-wide, technical information service.

The School awards degrees at both undergraduate and postgraduate levels. Preference will be given to applicants having experience in a scientific or engineering library, and a knowledge of microfilm facilities would be an advantage.

The salary will be within the above Librarian's scale, which includes £312 p.a. supplement. The minimum for Chartered Librarians will be £3,234 p.a.

Further particulars and application forms may be obtained from the Registrar, Camborne School of Mines, Trevenson, Pool, Redruth, Cornwall TR15 5TE. Closing date for applications 5th October, 1976.

## RIGHTON POLYTECHNIC

### INFORMATION SPECIALIST IN CATALOGUING

£3,591-£5,805

Librarian who has undertaken cataloguing, classification, retrieval and staff management in a developed academic, industrial and exploitation systems for the Polytechnic's Learning Resources Service.

Applicants are invited from professionally qualified librarians with a degree in an appropriate subject, is normally a postgraduate diploma in Library Studies or equivalent in Applied Science and Technology; Mathematics or equivalent.

Application forms and further details from the Personnel Officer, Brighton, to whom they should be returned by 12th October, 1976.

Applications are invited from professionally qualified librarians with a degree in an appropriate subject, is normally a postgraduate diploma in Library Studies or equivalent in Applied Science and Technology; Mathematics or equivalent.

## BOLTON METROPOLITAN BOROUGH

Applications are invited from chartered librarians with suitable experience for the post of

### AREA LIBRARIAN

Salary SO1 £4,239-£4,545 plus £312 p.a. supplement. The successful candidate will be responsible for the administration of the library service in a mainly urban area of Bolton, with six full-time service points, and will be a member of the library's management and book selection teams. Male/female applicants considered.

Application forms and further information obtainable from the Personnel Officer, Town Hall, Bolton (Bolton 22311, Ext. 587), to be returned by 11th October, 1976.

## LIBRARIANS

### EAST SUSSEX COUNTY COUNCIL

#### HOVE AREA

#### QUALIFIED LIBRARIAN

Salary £3,941 to £5,894

Required to manage the Hove branch of the County Library. The post involves the management of a team of staff, the maintenance of the library's collection, and the provision of a high standard of service to the community.

Further details and application forms may be obtained from the Personnel Officer, Hove, to whom they should be returned by 11th October, 1976.

### UNIVERSITY OF BRISTOL

#### LIBRARY

Good Honours graduates are invited to apply for the post of Assistant Librarian in the University Library. The post involves the management of a team of staff, the maintenance of the library's collection, and the provision of a high standard of service to the community.

Further details and application forms may be obtained from the Personnel Officer, University of Bristol, to whom they should be returned by 11th October, 1976.

### NEWS COLLEGE

#### ASSISTANT LIBRARIAN

Salary £3,941 to £5,894

Required to manage the News College library. The post involves the management of a team of staff, the maintenance of the library's collection, and the provision of a high standard of service to the community.

Further details and application forms may be obtained from the Personnel Officer, News College, to whom they should be returned by 11th October, 1976.

### REDBRIDGE AND WALTHAM FOREST AREA

#### LIBRARY ASSISTANT

Salary £3,941 to £5,894

Required to manage the Redbridge and Waltham Forest Area library. The post involves the management of a team of staff, the maintenance of the library's collection, and the provision of a high standard of service to the community.

Further details and application forms may be obtained from the Personnel Officer, Redbridge and Waltham Forest Area, to whom they should be returned by 11th October, 1976.

### LIBRARY ASSISTANT

#### (PART-TIME)

Salary £3,941 to £5,894

Required to manage the library. The post involves the management of a team of staff, the maintenance of the library's collection, and the provision of a high standard of service to the community.

Further details and application forms may be obtained from the Personnel Officer, to whom they should be returned by 11th October, 1976.

### UNIVERSITY OF SHEFFIELD

#### THE LIBRARY

Salary £3,941 to £5,894

Required to manage the University of Sheffield library. The post involves the management of a team of staff, the maintenance of the library's collection, and the provision of a high standard of service to the community.

Further details and application forms may be obtained from the Personnel Officer, University of Sheffield, to whom they should be returned by 11th October, 1976.

### LIBRARIAN

#### CHICHESTER DISTRICT

Salary £3,941 to £5,894

Required to manage the Chichester District library. The post involves the management of a team of staff, the maintenance of the library's collection, and the provision of a high standard of service to the community.

Further details and application forms may be obtained from the Personnel Officer, Chichester District, to whom they should be returned by 11th October, 1976.

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## UNIVERSITY OF VICTORIA

P.O. Box 1700, Victoria, British Columbia, Canada, V8W 2Y2

### DEPARTMENT OF HISTORY

#### IN AIR

Salary £3,941 to £5,894

Required to manage the University of Victoria library. The post involves the management of a team of staff, the maintenance of the library's collection, and the provision of a high standard of service to the community.

Further details and application forms may be obtained from the Personnel Officer, University of Victoria, to whom they should be returned by 11th October, 1976.

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